

FAMILY GUY

"The Cleveland-Loretta Quagmire"

Production #4ACX08

Written by

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TABLE DRAFT

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"THE CLEVELAND-LORETTA QUAGMIRE"

CAST LIST FOR #4ACX08:

PETER GRIFFIN.....	SETH MACFARLANE
LOIS GRIFFIN.....	ALEX BORSTEIN
CHRIS GRIFFIN.....	SETH GREEN
MEG GRIFFIN.....	MILA KUNIS
STEWIE GRIFFIN.....	SETH MACFARLANE
BRIAN GRIFFIN.....	SETH MACFARLANE
ANNOUNCER.....	TBD
AQUAMAN.....	TBD
AUTOMATED VOICE.....	TBD
BAMM-BAMM.....	TBD
BARBERSHOP QUARTET.....	TBD
BASS SINGER.....	TBD
BONNIE.....	TBD
CLEVELAND.....	MIKE HENRY
CLEVELAND JR.....	MIKE HENRY
COP.....	TBD
DOCTOR.....	TBD
DRIVER #1.....	TBD
DRIVER #2.....	TBD
EMERIL.....	TBD
EMPEROR.....	TBD
FATHER CASTRATI.....	MIKE HENRY
GUY.....	TBD
HUSBAND.....	TBD
JOE.....	PATRICK WARBURTON
LORETTA.....	ALEX BORSTEIN
LOU RAWLS.....	TBD
MAYOR WEST.....	ADAM WEST
MICKY.....	DAVID GOODMAN
PAIGE.....	TBD
PASQUAL.....	TBD
PERFORMANCE ARTIST.....	MIKE HENRY
PICARD.....	SETH MACFARLANE
QUAGMIRE.....	SETH MACFARLANE
RICH GUY.....	TBD
RICH WOMAN.....	TBD
RUG DOCTOR.....	TBD
SANTOS.....	TBD

SHIRANDA.....TBD
STACY.....TBD
SUPERMAN.....TBD
VILLAIN.....TBD
VOICE.....TBD
WOMAN.....TBD
WOLF.....TBD
TV ANNOUNCER.....TBD

ACT ONE

EXT./ESTAB. PETER'S FISHING BOAT OUT AT SEA - SUNSET

EXT. PETER'S FISHING BOAT - SAME

PETER wears A CAPTAIN'S JACKET as he stands on the deck with LOIS, CLEVELAND, LORETTA, JOE, BONNIE and QUAGMIRE. Everyone holds a drink as they watch the sunset.

JOE

Peter, thanks a lot for having us out
on your boat.

PETER

No problem.

ANGLE ON the bar, where SANTOS and PASQUAL wear TUXEDOS and make drinks.

LOIS

Peter, are you sure Santos and Pasqual
don't mind coming in on a Saturday to
serve us drinks?

PETER

Are you kidding, Lois? They're
Portuguese. Work is their cocaine.
Besides, look at them in their
tuxedos. They look like little
people.

ANGLE ON Santos and Pasqual. *Note: Santos and Pasqual's
dialogue is spoken in Portuguese and subtitled in English.*

SANTOS

Did you pee in the punch?

PASQUAL

Yes, but unfortunately I had already
peed, so I only had a little pee.

ANGLE ON BRIAN and MEG.

BRIAN

(DRUNK) Hey, Meg, how's it going?
Having a good time?

(MORE)

BRIAN (CONT'D)

I'm having a good time. Uh... (TO SOMEONE O.S.) Hey, what's going on? (THEN, TO MEG) Uh, you're, listen, you're seventeen now, right? Uh, I was thinking, you know, uh, if you ever wanna, screw around, or something. (THEN, CALLS O.S.) Hey, Joe! (THEN, TO MEG) So, uh, something to mull around the old noggin.

Meg looks horrified as Brian walks away.

ANGLE ON the back of the boat. STEWIE wears A POLO SHIRT WITH THE COLLAR TURNED-UP. He prepares to drive a golf ball into the water as CHRIS watches. Stewie takes a long pause, then finally swings and hooks the ball badly.

STEWIE

Damn!

CHRIS

You rolled your wrist over like you were turning a door knob. And don't strangle the thing. Relax your grip.

Stewie sets up another ball, then swings and hits it straight.

CHRIS (CONT'D)

Piece a cake.

STEWIE

I like you, Chris. I think you would make a good addition to Stewiecorp.

(BEAT) How 'bout a Fresca?

Chris **squawks** with excitement.

ANGLE ON Quagmire fishing off the side of the boat.

QUAGMIRE

All right, I caught a fish!

Quagmire yanks a huge fish out of the water, which flies through the air and lands head-first in Loretta's cleavage, so just its flapping tail sticks out.

QUAGMIRE (CONT'D)

Ah, sorry about that, Loretta. Hey,
can I have my fish back?

LORETTA

Ah, you gonna have to reach into the
cookie jar.

QUAGMIRE

Wh-- why I can't ju-- You're ki--
You're my best friend's wi-- All
right.

Quagmire sticks his hand in Loretta's cleavage.

LORETTA

Yeah, you go in and get that. Show
that fishy who's boss.

Cleveland walks up, holding a plate of food. Quagmire
freezes, his hand still in Loretta's cleavage.

CLEVELAND

Loretta, they have some of that three-
bean salad you're so fond of. Hi,
Glenn.

Cleveland walks away. Quagmire pulls out the fish.

QUAGMIRE

(JOKING) Well, we'll have to do this
again some time.

LORETTA

You name the time and the place,
little neck.

QUAGMIRE

(THROWN) We -- You -- you -- Wait.
Wha-- Wait, you're...? Yeah -- You
-- Huh?

ANGLE ON Joe, Bonnie, Cleveland, Peter, Lois, Chris, Meg and
Brian.

LOIS

Oh, I've always loved charades. Your turn, Joe.

JOE

The category is famous people. Okay, guess who I am.

PETER/LOIS/CHRIS/MEG/CLEVELAND

Ironside. / Christopher Reeve! /
Steven Hawking! / Dr. Strangelove! /
Mr. Potter from "It's a Wonderful Life!" / Roy Campanella!

The boat rocks. Joe starts **rolling** backwards, slowly.

BONNIE/LOIS

Richard Petty! / Lance Armstrong!

PETER

Neil Armstrong! Stretch Armstrong!
Stretch Cunningham! Howard
Cunningham! Patsy Webber!

Joe tumbles off the side of the boat and **splashes** into the water, **gasping** for air and **struggling** to stay afloat.

PETER (CONT'D)

Oh, Natalie Wood! Definitely, Natalie Wood!

BONNIE

Somebody save him, he can't swim!

Over the following, Santos and Pasqual toss a fishing net in and attempt to haul Joe aboard.

PETER

He's not even kicking. Kick, Joe!
Kick!

LOIS

Peter, he's a paraplegic!

PETER

That doesn't mean he can't hear.

Kick, Joe! Kick!

Santos and Pasqual haul in the net, spilling Joe and dozens of **flip-flopping** fish onto the deck. Joe lays unconscious.

BONNIE

Somebody help him!

Everyone looks unsure. Peter pokes Joe with a fishing rod. No response. Peter **kicks** him in the side. No response. Peter takes a quick look around then takes Joe's wallet. Pasqual runs in and gives Joe mouth-to-mouth.

PETER

(DISGUSTED) Aw, gay.

Joe **vomits** water into the air and comes-to. Everyone **cheers**.

JOE

You were right, Peter. It was Natalie Wood.

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. GRIFFINS' LIVING ROOM - SAME

Peter and Lois sit on the couch, watching TV.

INT. TRADING SPACES HOUSE - DAY (ON TV)

PAIGE stands behind a WOMAN and is covering her eyes with her hands. Beside them, the woman's HUSBAND covers his own eyes.

PAIGE

Okay, you've traded spaces with your neighbors. Now let's see how they've transformed your rec room.

Paige uncovers the woman's eyes. The woman's face sours as both she and her husband react in shock. We pull wide to reveal the walls of the room are filthy and there are tree branches, grass and a large rock on the floor.

WOMAN

Oh, my god!

PAIGE

Quite a transformation, huh?

HUSBAND

Transformation?! They trashed the room and the walls are plastered with dirt and feces!

PAIGE

Little different than what you did to their house, huh?

HUSBAND

We gave them an island kitchen with a Subzero freezer and a Viking stove!

PAIGE

Well, I guess they thought you'd like this. Bill, Jodie, come on in!

ANGLE ON the door as two giant, lumbering GORILLAS enter, **grunting wildly**. The gorillas **shriek** and start **pounding** on the **screaming couple**.

PAIGE (CONT'D)

Enjoy your new home.

INT. GRIFFINS' LIVING ROOM - NIGHT (BACK TO SCENE)

LOIS

Peter, what happened on the boat today was so scary. None of us were prepared. So I'm signing us all up for a CPR class.

PETER

Lois, that's stupid. We just got caught off-guard, that's all. Next time we'll know what to do: we call Aquaman.

LOIS

Peter, you know Aquaman doesn't really exist.

PETER

What the hell are you talking about?
You don't know anything about Aquaman.

LOIS

I know plenty about Aquaman.

PETER

Oh, really? Well, uh, I happen to
have Aquaman right here.

Peter pulls AQUAMAN in from O.S., a la Marshall McLuhan in
"Annie Hall."

AQUAMAN

(TO LOIS) Hi, there. I couldn't help
overhearing your conversation. You
know nothing of my work.

PETER

(TO CAMERA) Wouldn't it be great if
life were like this?

EXT./ESTAB. QUAHOG COMMUNITY CENTER - NIGHT

A sign reads: "Tonight: CPR Class. Tomorrow: Attention
Deficit Disorder Confer-- Ooh, a butterfly."

INT. CLASSROOM - SAME

The family sits in rows of chairs. At the front of the class
is a table with a life-sized CPR DUMMY on it. The
PERFORMANCE ARTIST enters and addresses the class.

PERFORMANCE ARTIST

Hi, there. I'd like to welcome ya'll
to CPR. I see a lot of smiles here in
this room. There's one (POINTS TO
CHRIS). There's another (POINTS TO
MEG). Good. I see that soda up under
your chair.

Brian quickly tries to hide a soda he's drinking.

PERFORMANCE ARTIST (CONT'D)

That's all right, soda's all right on my watch. We also got Oreos here and fresh coffee. Everybody likes a snack. Now, who wants to go first? (BEAT) No takers? Fine, I'll go first.

ANGLE ON Peter and Lois.

LOIS

Peter, why don't you volunteer?

PETER

Oh, I don't volunteer for anything since I helped those guys re-paint the Sistine Chapel.

INT. SISTINE CHAPEL - DAY (FLASHBACK)

Two CARDINALS enter and are shocked to see Peter on a ladder with a paint brush.

PETER

Yeah, uh, listen, I thought the stuff that was there was kinda lame, so I put this up.

WIDEN TO REVEAL Peter has painted the Andre the Giant Obey face on the ceiling.

PETER (CONT'D)

I figured Andre the Giant would be a little hipper, you know. Get back some of those boys you scared away.

INT. CLASSROOM - A LITTLE LATER

Peter is blowing into the dummy's mouth. The Performance Artist stands next to him.

PERFORMANCE ARTIST

And that's pretty much all there is to it.

PETER

It's hard, jagged and tastes like
alcohol. Just like kissing Faye
Dunaway.

Peter and Lois **laugh pretentiously.**

PETER (CONT'D)

Easy now.

PERFORMANCE ARTIST

Congratulations. You've all just
saved the life of this dummy. (TO
DUMMY) Sorry for the insult, but
that's what you are.

ANGLE ON Stewie lying next to a CPR BABY.

STEWIE

I can't believe we just did that.
Um... but, uh, that stuff about
spending the day together tomorrow,
um, I forgot, I have a thing... But,
uh, you have my e-mail address. So,
drop me a line and then I'll have
yours. And we'll take it from there.
So, uh (POKES BELLY BUTTON AND MAKES
"BOOP, BOOP" SOUND) Belly button.
Well, I'll see you later.

ANGLE ON the Performance Artist, who hands out certification
cards to the family.

PERFORMANCE ARTIST

So, it's official. Ya'll are card-
carrying lifesavers.

PETER

Holy crap! A card with my name on it!
I am now Peter Griffin, certified CPR.
Come on, Lois, I've got lives to save.
Everybody files out.

PERFORMANCE ARTIST

Thanks. Be safe. Oh, nobody had any
of the coffee. Only a couple of Oreos
gone. I'm going to take the rest
home. Hmm. Hope I got a Ziploc.
Don't want them to get stale. Oh,
here's one. (GRABS ZIPLOC) I'm gonna
make sure the blue side and the yellow
side get together and make the green
side, then I know there's no air
gettin' in.

EXT. QUAHOG STREET - DAY

A car stops at a red light. The car behind it bumps into it,
causing a minor fender-bender. BOTH DRIVERS get out of their
cars. They are both unhurt as they inspect the damage to
their vehicles.

DRIVER #1

Sorry, I was dialing the phone. Are
you alright?

DRIVER #2

Yeah, don't worry about it. It
doesn't look like there's any --

Peter runs in from off camera, brandishing his CPR card like
a badge.

PETER

Peter Griffin, Certified CPR -- don't
anyone panic.

Peter grabs the driver of the front car, throwing him on the
ground, pounding on his chest.

DRIVER #2

Aaa! What the hell are you doing?

Peter **blows** into his mouth.

DRIVER #1

You know, I don't think he's hurt.

PETER

(THRUSTS HIS HAND BACK) I'll get to
you in a moment, sir.

PETER (CONT'D)

DRIVER #2

All right, I'm gonna have to check and see if he soiled himself. Sir, sir, sir, I've got -- I've gotta check and see if you soiled yourself. Sir, I'm gonna need you to stop struggling. We gotta get these trousers off. And see if you soiled yourself. All right?

DRIVER #1

Get off him, you jacka--

PETER

Sir, I'm gonna need you to step back!

Peter rips open Driver #2's pant leg. He then holds one of Driver #2's legs up, like he's changing a diaper, while he checks the ground beneath his butt.

PETER (CONT'D)

All right, looks like we're clean down here. You guys take it easy. No need to thank me. Just pay it forward.

Peter walks off, leaving the one guy on the ground with shredded trousers and the other one stunned.

EXT. SPOONER STREET - DAY

Brian and Peter walk down the street. During the following, they stop walking.

BRIAN

So, they revoked your CPR card, huh?

PETER

Yeah. I tell ya, this is worse than when they took away my library card for reading while intoxicated.

INT. LIBRARY - DAY (FLASHBACK)

Peter sits in a library reading "Jude the Obscure."

PETER

(DRUNK AND LOUD) Don't get a divorce, Jude! It's 1895! They'll tar and feather ya!

A COP walks up.

PETER (CONT'D)

Ah, crap.

COP

Sir, do you know how loud you were reading?

Peter suddenly takes off, running and reading loudly.

PETER

"So, it came to be that he found himself in the next County" -- AAA!

Peter **crashes** into a stack of books and falls to the ground.

EXT. SPOONER STREET - DAY (BACK TO PRESENT)

Brian is framed from the waist up.

PETER

I gotta figure out some way to get that card back.

BRIAN

Uh, Peter?

PETER

What?

Brian points at the ground.

BRIAN

(ROUTINELY) Over here.

PETER

Huh? Oh.

Peter takes a plastic grocery bag out of his pocket, puts his hand in it and picks up Brian's poop off-screen. He then turns the bag inside out and ties the handles.

Suddenly, Brian's ears perk up, and his tail starts wagging. We hear the faint sound of a **woman screaming** in the background.

BRIAN

Hey, do you hear that?

PETER

What?

BRIAN

It sounds like someone's screaming.

PETER

(LIKE HE'S TALKING TO LASSIE) What, what is it, boy? What are you tryin' to say?

BRIAN

It sounds like Loretta is screaming.

PETER

Trouble at the old mill?

BRIAN

What, are you retarded?

PETER

Somebody fall through the ice?

BRIAN

It's summer.

PETER

Mountain lion?

BRIAN

(BARKS)

PETER

Loretta's in trouble?! Come on, boy!

Peter bolts toward Cleveland and Loretta's house. Brian **sighs** and follows him.

INT. CLEVELAND AND LORETTA'S LIVING ROOM - SAME

Peter and Brian **burst** through the front door.

PETER

Peter Griffin, temporarily suspended

CPR -- Holy crap!

ANGLE FROM THE BACK OF THE COUCH. Two sets of feet hang over the edge of the couch. A black set on the bottom and a white set on top. We see Peter and Brian beyond the couch in the doorway, clearly getting a frontal view.

BRIAN

We should go.

They turn and bolt.

ANGLE ON Loretta and the guy, who turns his face toward camera. **IT'S QUAGMIRE!**

QUAGMIRE

What was that?

LORETTA

Shut up and get back in there!

END OF ACT ONE

ACT TWO

EXT. CLEVELAND AND LORETTA'S HOUSE - DAY

Peter and Brian walk away from the house.

PETER

Boy, that was embarrassing. Walkin' in on Loretta and Cleveland havin' sex.

BRIAN

Peter, that wasn't--

PETER

You know, for a large heavyset black guy, Cleveland's got a cute little white ass.

BRIAN

That wasn't Cleveland.

PETER

Really? Oh, well, I have been wrong before.

EXT. STREET - DAY (FLASHBACK)

Peter and the GIANT CHICKEN (from Episode 2ACX06) plummet forty-seven stories and smash onto the sidewalk below. Peter lands on the Giant Chicken, unharmed. The Giant Chicken lies motionless.

Peter picks himself up and, HAVING BEEN THROUGH IT ALL, walks into the setting sun.

ANGLE ON Peter, dusting off his hands.

PETER

Well, I guess that's the end of him.

Suddenly, the Giant Chicken dives into frame, tackling Peter. They continue to punch each other furiously as they make their way up the street. Cars swerve out of the way to avoid them, plowing into buildings and other people. One car hits them and they wind up on its hood, punching each other as the driver swerves, trying to see where he's going. He plows toward a set of train tracks, just as the bar is coming down. The car plows through the bar as the train hits it, sending the car flying into the air, whereupon it lands on top of the train and tumbles across the cars, throwing Peter and the Chicken off. The car tumbles over the edge of the train and explodes. Peter and the Giant Chicken continue to fist fight, making their way across the cars.

ANGLE ON two guys pushing a manual railroad see-saw fulcrum pump cart a ways behind the train. They **scream** in alarm as Peter and the Giant Chicken tumble off the caboose, landing on the cart, knocking the two guys off. They continue to pump the cart themselves, each one punching the other whenever his end comes down. The push cart derails, tumbling down the side of a ravine and over a cliff.

ZIP PAN down to a cruise ship in the harbor below.

INT. CRUISE SHIP DINING ROOM - CONTINUOUS (FLASHBACK)

A very ritzy black-tie dinner is in progress. A string quartet **plays** as RICH PEOPLE enjoy their steak.

RICH GUY

This isn't medium rare.

RICH WOMAN

Well, you should have them take it
back.

Suddenly Peter and the Giant Chicken crash through the glass ceiling, landing in the middle of the affair. Chaos ensues as their fighting continues, completely destroying the dining room as patrons **scream** and run in all directions. Peter and the Giant Chicken plow into the string quartet and start bashing each other with the instruments. The Giant Chicken swings a cello at Peter, missing him and bashing a hole in the floor. The floor **gives way** and they fall through into the engine room. They continue to fight. At one point, Peter throws a punch that misses the Giant Chicken and hits the acceleration lever, causing the huge engine gears to double-speed.

EXT. HARBOR - CONTINUOUS (FLASHBACK)

The boat fishtails and heads full steam for the shore. It plows right through a dock and up onto the shore, plowing right through some fish stands and other buildings, tipping over on its side and plowing up a street, scraping against the ground at full momentum.

ANGLE ON a sign that reads "Airport Next Right."

EXT. AIRPORT TARMAC - CONTINUOUS (FLASHBACK)

ANGLE BEHIND a ground CREWMAN as he directs taxiing planes with orange directional lights. He waves the first jet to the left, the second to the right. The giant cruise ship then comes plowing right through the terminal behind him, running him over. Peter and the Giant Chicken burst through the hull of the bow, continuing their fist fight as a prop plane pivots in front of them (as in "Raiders of the Lost Ark.") The Giant Chicken knocks Peter to the ground and approaches him ominously to finish the job. Peter watches intensely and a smile crosses his face. The Chicken does not see the propeller that's coming up behind him. Suddenly he swivels around at the last moment and **squawks** in horror.

ANGLE ON Peter as yellow feathers fly in his face from off-screen. All is quiet now. Peter dusts himself off and once again walks off into the sunset.

ANGLE ON an orange chicken foot, which twitches slightly.

EXT. CLEVELAND AND LORETTA'S HOUSE - DAY (BACK TO PRESENT)

PETER

Wait a minute. Brian, this means
Loretta's having an affair. We gotta
do something. (THEN) But we can't tell
anyone about this. That is the last
thing in the world we want to do.

FLIP TO:

INT. GRIFFINS' LIVING ROOM - EVENING

Peter stands with Brian in front of Lois, Joe, Bonnie, and Quagmire. Peter and Brian hold all kinds of tourist paraphernalia: Mickey Mouse hats, British flags, suitcases with stickers, grass skirts, a hang glider attached to Peter's back, etc.

PETER

What a day! We've done everything in
the world. So, I guess the only thing
left to do is tell you that Loretta
Brown is having an affair.

Everyone **gasps**.

CLOSE ON Quagmire. We hear his thoughts.

QUAGMIRE (V.O.)

Oh, God. I'm screwed.

LOIS

Peter, how do you know about this?

PETER

Well, I wanna be as delicate as I can
here: I saw her on the couch with some
white guy on top of her goin', bam-bam-
bam--

LOIS

Oh, my god.

PETER

Hold on, Lois. I'm not done. Bam-bam-bam--

BONNIE

When was this?

PETER

Not finished. Bam-bam! And then she's all, (SPREADS LEGS) "Oh, yeah. Oh, yeah." Bam-bam-bam! Then some suction sound. So, that's what we're dealin' with here. Any thoughts?

QUAGMIRE

(NERVOUS) Any idea who it was, Peter?

PETER

We didn't see his face.

Quagmire laughs a **nervous relieved laugh**.

BRIAN

All we know is it's a skinny white guy with a tattoo on his left butt cheek.

BONNIE

What should we do?

LOIS

I guess I should have a talk with Loretta.

PETER

Good idea, I'll talk to Cleveland.

QUAGMIRE

Are you sure? I mean, if I was him, I wouldn't wanna know.

PETER

It'll be fine. I got a knack for
deliverin' bad news.

INT. HOSPITAL ROOM - DAY (FLASHBACK)

A DOCTOR stands by a SICKLY PATIENT's bed.

DOCTOR

I don't know how to tell you this, Mr.
Devanney. So, I'll let these guys do
it.

Peter bursts in the door with an **orchestral flourish**. He and
the FOUR MEN who follow him are all dressed in BARBERSHOP
QUARTET OUTFITS. They break into a well-choreographed
routine.

PETER

YOU HAVE AIDS.

BARBERSHOP QUARTET

YES, YOU HAVE AIDS.

PETER

I HATE TO TELL YA BOY, THAT YOU HAVE
AIDS.

BARBERSHOP QUARTET

YOU GOT THE AIDS.

PETER

YOU MAY HAVE CAUGHT IT WHEN YOU STUCK
THAT FILTHY NEEDLE IN HERE (LIFTS UP
THE GUY'S ARM).

BARBERSHOP QUARTET

OR POSSIBLY YOU GOT IT GETTING HUMPED
IN THE REAR.

PETER

It isn't clear.

ALL

BUT WHAT WE'RE CERTAIN OF IS.

PETER

YOU HAVE AIDS.

BARBERSHOP QUARTET

YES, YOU HAVE AIDS.

PETER

NOT H.I.V.

ALL

(SLOWING DOWN) BUT FULL BLOWN AIDS...

BARBERSHOP QUARTET

BE SURE THAT YOU SEE THAT THIS IS NOT
H.I.V...

ALL

BUT FULL... BLOWN... AIDS.

BARBERSHOP QUARTET

NOT H.I.V. BUT FULL BLOWN AIDS.

BASS SINGER

IF IT WAS JUST H.I.V., YOU MIGHT HAVE
A CHANCE.

BARBERSHOP QUARTET

BUT IT'S AIDS.

INT. HAIR SALON - DAY

Loretta is in the chair getting her hair done. Lois enters with Stewie. She sits in the chair next to Loretta.

LOIS

Oh, hi, Loretta.

LORETTA

Lois. I didn't know you had an
appointment today.

LOIS

Oh, you know, gotta touch up my roots,
get my hair did.

She laughs awkwardly.

ANGLE ON Stewie, who sits across from a manicurist, SHIRANDA, who takes his fingers in hers.

STEWIE

Hey, Shiranda, I need something tropical. Something to take my mind off things.

SHIRANDA

(RE: HIS NAILS) Damn, you been biting your nails again. Don't tell me you're still living with that dog.

STEWIE

He promised me he'd change.

ANGLE ON Lois and Loretta.

LOIS

I just love this place. I've been coming here for years. I can't imagine going anywhere else. (POINTED) It would be like cheating.

LORETTA

Yeah, but don't you ever want somebody else to do something different with your hair? You know, tease it, tickle it, pinch it, slap it around a little?

LOIS

Well, sure. But maybe your hairdresser will do that if you just give him a little direction.

LORETTA

Not when your hairdresser is some fat,
lazy bastard hangin' out at the
Drunken Clam all day, comin' home,
fallin' asleep on the couch, watchin'
TV. I gotta do my own hair!

LOIS

Mmmhmm. (AWKWARD) Well, I'm glad we
had this talk.

Stewie crosses, holding his long finger nails in the air.

STEWIE

("AIRING" HIS NAILS) Lois, could you
get the ten dollars out of my pocket?
They're still wet.

He **blows** on his nails.

INT. DRUNKEN CLAM - NIGHT

Peter and Brian drink beers with Cleveland at the bar.

PETER

So, listen, Cleveland... The reason I
asked you out here, uh, I've been
wantin' to talk to you about somethin'
important... In "Superman 2," what is
the story with that cellophane "S"
that Superman rips off his chest and
throws at the bad guy?

INT. FORTRESS OF SOLITUDE - NIGHT (CUTAWAY)

SUPERMAN faces off against the three super-powered Kryptonian
VILLAINS. The biggest one flies toward him. Superman takes
the S off his shirt, which enlarges and wraps around the
large villain, knocking him to the ground. It then
disappears.

VILLAIN

What was that?

SUPERMAN

Yeah, take that, you jerk.

VILLAIN

That was a minor inconvenience.

SUPERMAN

Yeah, well. That's the idea. Slowed
you down.

VILLAIN

I'll say. Ow.

SUPERMAN

You didn't see that coming, did you?

VILLAIN

No.

SUPERMAN

Yeah, well, take that.

INT. DRUNKEN CLAM - NIGHT (BACK TO SCENE)

PETER

Which actually brings me to my next
point: uh, your wife's cheatin' on
you.

CLEVELAND

What?

PETER

Yeah. It's actually a pretty funny
story, true story, uh, Brian and I
walked into your house and there was
some guy on top of her goin', bam-bam-
bam--

BRIAN

Uh, Peter --

PETER

Hang on, I'm not done. Bam-bam-bam --

(TO SOMEONE O.S.) You wanna take it
from here, Bamm-Bamm?

PAN OVER to BAMM-BAMM.

BAMM-BAMM

Bam-bam-bam-bam -- (TO SOMEONE O.S.)

You wanna take it from here, Emeril?

PAN OVER to EMERIL sitting next to Bamm-Bamm.

EMERIL

Bam!

PETER

Then some suction sound.

CLEVELAND

Loretta was cheatin'?

They nod gravely.

CLEVELAND (CONT'D)

(SAD) Well, that's a black fly in my
chardonnay.

PETER

You said it. (THEN) Oh, Cleveland, I
forgot my wallet. You mind pickin'
this up?

BRIAN

But, Peter I saw you bring it--

PETER

(POINTEDLY) I forgot my wallet.

EXT. CLEVELAND AND LORETTA'S HOUSE - NIGHT

Cleveland pulls into the driveway. Quagmire and Loretta's heads pop up in one of the windows. Cleveland gets out of his car. Quagmire exits through a window around the corner (HE'S COMPLETELY NAKED) and tries to sneak away, but Cleveland spots him.

CLEVELAND

(UNSUSPECTING) Oh, hey Glenn.

QUAGMIRE

Uh... H-hey, Cleveland.

CLEVELAND

What are you doing here?

QUAGMIRE

I was just wah-shme-dar-boohupudingy-wa-hedge-clippers.

CLEVELAND

That's cool. Alright, Glenn. I'll see you later.

QUAGMIRE

Yep.

Quagmire scurries off as Cleveland enters his house.

INT. CLEVELAND AND LORETTA'S LIVING ROOM - MOMENTS LATER

Cleveland enters to find Loretta standing there IN A ROBE.

CLEVELAND

Loretta, is it true what they're sayin'? Were you really having carnal relations with another gentleman on our yet-to-be-scotch-guarded pull out couch?

LORETTA

Yeah, he was stuffin' me.

CLEVELAND

(INCREDULOUS) Why?

LORETTA

'Cause I'm a woman, Cleveland. I need some passion in my life. And god knows I ain't gettin' it from you.

CLEVELAND

Well, I admit after a day of handling
a wide variety of meats and cheeses
down at the deli, I don't always come
home with that Reunite-on-ice
mentality. And for that, I apologize.

LORETTA

Apologize? I cheat on you and you
apologize to me? Cleveland Brown,
you're pathetic.

CLEVELAND

I disagree, but I respect your candor.

LORETTA

Good-bye, Cleveland!

CLEVELAND

I love y--

Loretta **slams** the door in his face.

INT. GRIFFINS' LIVING ROOM - NIGHT

ANGLE ON the TV.

CLOSE ON an inflatable cartoon-like figure, with wild waving
arms.

ANNOUNCER

"Whacky Waving Inflatable Arm-Flailing
Tube Man! Whacky Waving Inflatable
Arm-Flailing Tube Man! Wacky Waving
Arm-Flailing Inflatable Tube Man!!"

EXT. WAREHOUSE ROOF - DAY (ON TV)

A GUY stands on the roof, surrounded by several of the waving
inflatable tube men.

GUY

Hi, I'm Al Harrington, president and
CEO of Al Harrington's Wacky Waving
Inflatable Arm-Flailing Tube Man
Emporium and Warehouse. Thanks to a
shipping error, I am now currently
over stocked on Whacky Waving
Inflatable Arm-Flailing Tube Men --
and I am passing the savings on to
you!

He waves his hands in the air. We see footage of the waving
inflatable tube men over the following.

GUY (CONT'D)

Attract customers to your business...
Make a splash at your next
presentation... Keep grandma
company... Protect your crops...
Confuse your neighbors... African
American? Hail a cab... Testify in
church... Or just raise the roof.
Whatever your Whacky Waving Inflatable
Arm-Flailing Tube Man needs are! So,
come on down to Al Harrington's Whacky
Waving Inflatable Arm-Flailing Tube
Man Emporium and Warehouse, Route 2 in
Weekapaug!

He waves his arms along with the inflatable waving men.

INT. GRIFFINS' LIVING ROOM - NIGHT (BACK TO SCENE)

There's a **knock** at the front door. Lois answers it,
revealing Cleveland holding a suitcase.

LOIS

Hi, Cleveland.

PETER

Hey, what are you doing here?

CLEVELAND

Loretta and I have reached the fork in our rainbow. Mind if I crash on your couch for a while?

LOIS

Oh, I'm sorry to hear that, Cleveland. Of course, you can stay here as long as you like.

PETER

Cleveland, sit down.

Cleveland sits down next to Peter. Peter pulls an acoustic guitar from behind the couch.

PETER (CONT'D)

(TUNING GUITAR) I want to sing a little song... that used to cheer me up... when I got down. (BEGINS SINGING A HEART-FELT RENDITION OF THE "HAWAII FIVE-O" THEME) Da-da-da-da-da-da. (PICKS UP SPEED) Da-da-da-da-da-da! Come on, I know you know the words. Da-da-da-da-da-da! (ETC.)

Cleveland has fallen asleep. Peter covers him with a blanket and tussles his hair.

PETER (CONT'D)

Yeah, you're gonna be okay.

He turns out the light and exits.

INT. GRIFFINS' KITCHEN - MORNING

The family and Cleveland are having breakfast.

LOIS

Now, everybody, Cleveland's gonna be stayin' with us for a few days.

PETER

That's right, kids. So just treat him like one of the family.

CHRIS

You mean like Cousin Jeanine who we're polite to but then mock her diabetes on the drive home? Ha-ha! She can't eat caramel!

PETER

(LAUGHS) Exactly.

Peter **high-fives** Chris.

STEWIE

(TO CLEVELAND) Can I touch your hair?

I'm gonna do it, I'm gonna touch it.

Stewie touches Cleveland's hair.

STEWIE (CONT'D)

(DELIGHTED) Oh, it's like a sheep!

INT. GRIFFINS' UPSTAIRS HALLWAY OUTSIDE BATHROOM - EVENING

Cleveland sticks his head out of the bathroom door.

CLEVELAND

Uh, Meg? Could you go downstairs and get the plunger out of the half-bath?

ANGLE ON Meg in the hallway, jaw agape.

INT. GRIFFINS' BATHROOM - MOMENTS LATER

Cleveland stands, supervising Meg as she plunges the toilet.

CLEVELAND

No, over here. That's all paper.

Yeah, that oughta go down.

MEG

Oh, my god!

INT. GRIFFINS' LIVING ROOM - AFTERNOON

Stewie sits next to Rupert on the couch, watching TV. Cleveland enters and sits next to Rupert.

Stewie very slowly reaches over, picks up Rupert and moves him to the other side of himself, away from Cleveland.

CLEVELAND

What did you move your little friend for?

STEWIE

(SELF-CONSCIOUS) He's got a bad back. He prefers the firmer cushion. (THEN) So, uh... (RE: TELEVISION) To catch you up, everyone in the M.A.S.H. unit finds Loretta Swit attractive. The reasons are unclear.

INT. GRIFFINS' LIVING ROOM - LATE NIGHT

Cleveland lays on the couch under a blanket. Brian tiptoes past him.

CLEVELAND

Brian, is that you?

Brian stops in his tracks.

BRIAN

Uh, yeah. (PAINED) Hey, Cleveland.

CLEVELAND

Goin' for a snack?

BRIAN

Yeah...

CLEVELAND

Don't worry, I won't tell. I just finished-off the Cheez-Its, myself.

BRIAN

(PISSSED) Are you serious?

CLEVELAND

Is that what you were lookin' for?

BRIAN

(SIGHS) Whatever. It doesn't matter.

CLEVELAND

Come on, have a seat.

Brian leans, unable to commit to sitting down.

CLEVELAND (CONT'D)

I can't sleep. I'm just thinking
about the night I met Loretta.

INT. BLACK NIGHTCLUB - NIGHT (FLASHBACK)

Sam Cooke music plays while YOUNG LORETTA sits at a table with TWO WHITE GIRLS and THREE WHITE FRAT GUYS. YOUNG CLEVELAND and TWO BIG BLACK GUYS (all with huge afros) stand imposingly over the others.

YOUNG CLEVELAND

Do you mind if we dance with your
dates?

Loretta brightens.

INT. GRIFFINS' LIVING ROOM - LATE NIGHT (BACK TO SCENE)

Cleveland breaks down, **sobbing**.

CLEVELAND

I miss her so much.

BRIAN

(TO HIMSELF) Aw, dammit. (THEN)
Th-there, there. It's okay.
Everything's going to be all right.
Things will improve. Justice will
prevail -- I don't know what the hell
I'm talking about. I'll get you a Fig
Newton.

CLEVELAND

I finished 'em.

BRIAN

Are you serious?! Are you kidding me?!

INT. GRIFFINS' KITCHEN - MORNING

Brian and Peter sit at the table and drink coffee as Lois enters.

LOIS

You know, Peter, I'm worried about Cleveland. His wife cheated on him, kicked him out of his house and all he's done is lie around crying about it.

PETER

Yeah, I don't get it. I mean, if you ever cheated on me, I'd gut you like a fish.

LOIS

That's what I'm talking about. And if I caught you cheating, I'd cut off your member and serve it to you in pasta.

PETER

Exactly. That's a healthy marriage. That's love. But what's going on over there... I mean, I don't know what that is.

BRIAN

He's probably bottling up his anger. That's not good for you. Remember you swallowed up your rage so much they made you go to anger management class?

INT. COMMUNITY CENTER - NIGHT (FLASHBACK)

Peter sits in a folding chair in a circle of other anger management PARTICIPANTS.

PETER

My name is Peter. And I'm angry at my father.

PAN TO a woman, STACY, sitting next to Peter.

STACY

My name is Stacy and I'm angry at the corporate glass ceiling at my job.

PAN TO the guy next to Stacy. It's the RUG DOCTOR.

RUG DOCTOR

I'm the Rug Doctor... and I'm steamin' mad at dirt.

INT. GRIFFINS' KITCHEN - MORNING (BACK TO SCENE)

BRIAN

I'll tell you what he needs to do is he needs to move on. We need to get him dating.

PETER

Good idea, Brian. And there's only one man who can help us.

Peter picks up the phone, dials.

INT. UPSCALE LIVING ROOM - CONTINUOUS

There's no one there. The phone **rings** and an answering machine picks up.

LOU RAWLS (ON MACHINE)

Hi, this is Lou Rawls. I'm not here right now, but chances are, I'm out enjoying the crisp, clean taste of an ice cold Budweiser. Please leave a message.

INT. GRIFFINS' KITCHEN - CONTINUOUS

Peter hangs up.

PETER

Eh, he's not home. Let's go talk to Quagmire.

INT. QUAGMIRE'S LIVING ROOM - MOMENTS LATER

Quagmire, wearing ONLY BRIEFS is using a **motorized exercise belt**. There is a **knock** at the door. Quagmire gets off the machine and opens the door, revealing Peter and Brian.

BRIAN

(AVERTS EYES) Oh, god.

QUAGMIRE

Sorry, guys, let me throw something
on.

Quagmire puts on leopard-skin bikini briefs that conceal no more than the regular briefs.

QUAGMIRE (CONT'D)

So, what can I do you for?

PETER

Quagmire, you met anyone lately who
might be a good match for Cleveland?

QUAGMIRE

(NERVOUSLY) Uh, that's a tough one.

No, not off the top of my head. But
I'll let you know if I think of
anyone. Thanks for coming by.

Quagmire gets up to open the door for them. As he walks past, Peter and Brian notice the tattoo on his butt: The dotted outline of a head with the words "Your Face Here. Ask Me How" inside it.

PETER

(LAUGHS) Look at that, Brian.

Quagmire's got the same tattoo as the
guy who was banging Loretta.

BRIAN

Oh, my god, it's you! You're the one
sleeping with Loretta. What the
hell's the matter with you?

QUAGMIRE

Wha? Oh, no, I knew this was gonna
happen. Look, I didn't mean it! We
were just talking.

(MORE)

QUAGMIRE (CONT'D)

One thing led to another. I feel awful! I know he's my best friend!

PETER

Don't you mean second best friend?

QUAGMIRE

I knew it was a mistake! It never felt right. Besides, she was into some freaky stuff.

INT. CLEVELAND AND LORETTA'S BEDROOM - NIGHT (FLASHBACK)

Loretta sits on the bed when Quagmire, WEARING A BUNNY SUIT, enters timidly.

LORETTA

Get your cotton tail over here and find my eggs.

Quagmire hops toward the bed, ashamed.

QUAGMIRE

Giggity-hippity... giggity-hoppity.

INT. QUAGMIRE'S LIVING ROOM - DAY (BACK TO PRESENT)

QUAGMIRE

So, what are you gonna do? You're not gonna tell Cleveland, are you? Please.

PETER

I don't know, Quagmire... I'm only your second best friend.

QUAGMIRE

C'mon, Peter! You're my first best friend!! It'll never happen again, I swear! I'm begging you! Pleeaaase!!

He falls to his knees clutching Peter.

PETER

All right. Maybe it is best if we all just forget about this.

QUAGMIRE

(HUGS PETER) Thank you!

PETER

So, uh, what's it like doin' a black chick?

QUAGMIRE/BRIAN

It's fantastic.

Quagmire and Peter look at Brian. He shrugs.

INT. GRIFFINS' LIVING ROOM - MOMENTS LATER

Peter and Brian sit on the sofa.

PETER

Remember, Brian, whatever we do, we can't let Cleveland find out about this.

Cleveland enters and joins them on the couch.

PETER (CONT'D)

Just act natural.

Peter can barely contain his **laughter**.

PETER (CONT'D)

Oh, god! I can't stand it! Could we just tell Cleveland and nobody else?!

BRIAN

Peter.

PETER

Aw, but it's so juicy.

CLEVELAND

Tell me. I love secrets.

PETER

Okay, but you gotta promise not to tell anybody. Quagmire's sleepin' with your wife!

BRIAN

Peter!

PETER

(REALIZING) Aw, crap! I'm sorry, look, don't freak out. Hey, better him than someone she could get a disease from, right? Oh, look at you, you're nice and calm. Good, good.

Cleveland stands up.

PETER (CONT'D)

Where're you going?

CLEVELAND

I'm gonna go out and get some air.

And then I'm gonna KILL GLENN

QUAGMIRE!

Brian and Peter exchange worried looks. The phone rings. Peter answers.

PETER

Hello?

LOU RAWLS (ON PHONE)

Hi, this is Lou Rawls. I star-sixty-nined you. Somebody lookin' for some ladies?

END OF ACT TWO

ACT THREE

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

Cleveland, furious, with his fists clenched, **breathing heavily**, is on his way out the door. Peter gets in his way.

PETER

Calm down, Cleveland.

CLEVELAND

Outta my way, Griffin! Or you're gonna be as sorry as Quagmire's gonna be when I get my hands on him!

PETER

Cleveland, you've gotta stop taking these things so personally.

CLEVELAND

He slept with my wife!

Cleveland continues **breathing heavily**.

PETER

You're hyperventilating! Chris, get me a bag.

Chris hands Peter a clear plastic bag.

PETER (CONT'D)

Breathe into the bag, Cleveland, it'll calm you down.

Peter puts the bag over Cleveland's head and holds it tight around his neck with both hands. Cleveland starts flailing uncontrollably.

LOIS

Uh, Peter, I'm not sure --

PETER

Not now, Lois. (TO CLEVELAND)

Cleveland, Cleveland, relax! Relax!

Relax!

Cleveland starts to go limp.

PETER (CONT'D)

There you go. There you go. Shh,
it's okay. It's gonna all be okay.

Cleveland passes out. Peter takes the bag off him.
Cleveland is unconscious.

LOIS

Peter, you better do your CPR.

PETER

Not now, Lois. I gotta go warn
Quagmire while I got the chance.
Quick, to the Peter copter.

EXT. GRIFFINS' HOUSE - MOMENTS LATER

Peter runs over to a helicopter, the nose of which is shaped like Peter's face, and gets in. The helicopter takes off and seconds later, **hits** a tree and **crashes** onto Joe's front lawn.

PETER

Ah! Oh, god! Oh, god! Oh, god!

Peter gets out of the helicopter and steps away backwards. The helicopter lies on its side, as the blades continue to **spin, chopping up** Joe's lawn and **hurling** chunks of sod in all directions. Joe opens the door, freaked out.

JOE

Peter, what the hell!

PETER

Joe get ins-- The blades are still
spinning! Get in the house! Get in
the house!

A few of the chunks of sod **smash** several of Joe's windows, as the helicopter slowly settles into a heap on the ground.

PETER (CONT'D)

JOE

Aw, Joe, I am sorry. Are you It's okay. It's okay, I'm
okay? You all right? Oh, fine, everybody's fine.
boy. That was scary.

PETER (CONT'D)

Joe, I will totally cover this.

INT. CHURCH - DAY

FATHER CASTRATI greets Quagmire and Peter.

PETER

Excuse me, Father Castrati?

FATHER CASTRATI

Oh, hey, Peter. What can I do for you?

PETER

Uh, well, I was wondering if you could hide my friend here. Somebody's trying to kill him.

FATHER CASTRATI

Well, don't worry, people wanted to kill our Lord too... and that turned out okay.

PETER

Uh, wasn't he savagely beaten and nailed to a cross?

FATHER CASTRATI

Yeah, you're right that didn't turn out okay at all. Why is this man trying to kill you?

QUAGMIRE

I did a terrible thing, Father.
I slept with my friend's wife.

FATHER CASTRATI

I'm so tired of everyone coming to me with their problems. What do you want me to say? Okay, god forgives you. Can you live with yourself now? Does me saying it's alright really take your burden away?

QUAGMIRE

Well, I don't -- Uh--

FATHER CASTRATI

You know what, get out of here! And start acting responsible ahead of time.

Father Castrati slams the door on Quagmire.

FATHER CASTRATI (CONT'D)

Jackass.

EXT. MAYOR WEST'S HOUSE - NIGHT

Peter and Quagmire approach Mayor West's house. It's a nice-looking spacious house on a hill.

PETER

Hope Mayor West won't let us down.

INT. MAYOR WEST'S BATHROOM - MOMENTS LATER

MAYOR WEST prepares to put toothpaste on his brush. As the toothpaste hits it and squeezes out along the bristles, "Mission Impossible" music plays. It's interrupted by the doorbell. Mayor West freezes, puts the toothbrush down on the sink.

MAYOR WEST

Stay right here. Don't start brushing without me.

He steps out, then steps back in.

MAYOR WEST (CONT'D)

I mean it.

EXT. MAYOR WEST'S UPSTAIRS HALLWAY - CONTINUOUS

He somersaults out of the bathroom and backflips down the stairs. He opens the door, revealing Peter and Quagmire.

PETER/QUAGMIRE

Hey there. / How ya doin'?

MAYOR WEST

Good evening, gentlemen. Are you selling magazine subscriptions?

PETER

No.

MAYOR WEST

(SKEPTICAL) I've got plenty of money.
And I read all kinds of magazines.
Now then, are you sure you're not
selling magazine subscriptions?

PETER

No, we're not, Mayor West. But my
friend Quagmire here is in trouble and
needs a place to stay tonight.

MAYOR WEST

Say no more. I'll protect you, sir.
It is my job. I only ask that you do
not feed my cat Bootsy as he has
already eaten and might throw up.

INT. GRIFFINS' LIVING ROOM - MORNING

Stewie sits on the couch watching TV.

ANGLE ON the TV.

EXT. DESERT ROCK PLANET - DAY (CUTAWAY)

CAPTAIN PICARD, WORF and NUMBER ONE are in the middle of a
phaser battle.

WORF

Captain Picard, we are seriously
outnumbered.

Picard taps his lapel communicator.

PICARD

Data, beam us up, we're in grave
danger-- (COMMUNICATOR BEEPS) Uhp,
hold on, I'm getting call-waiting.
(TAPS COMMUNICATOR) Yes?

VOICE (O.S.)

Hello, can I speak to a (MANGLED) Mr.
Gene...Luke...Pickerd, please?

PICARD

(COVERING) Uh, he's not here right
now. No.

VOICE (O.S.)

...How about Mrs. Pickerd?

PICARD

No, now, the Pickerds are out. Do you
mind if I ask how you got this number?
It's, it's actually unlisted.

VOICE (O.S.)

Mr. Pickerd, mortgage rates are
currently at an all-time low --

PICARD

Uh, I'm actually subletting right now
and we're sort of right in the middle
of dinner...

VOICE (O.S.)

Is there a better time to call back?

PICARD

Uh... I don't know, maybe tomorrow?
Um, mornings are actually better. I'm
sorry, I've got to go. (TAPS
COMMUNICATOR, THEN) Data? (NO
RESPONSE) Damn.

INT. GRIFFINS' LIVING ROOM - MORNING (BACK TO SCENE)

Cleveland sits on the couch, wearing HIS ROBE, looking angry.
He picks up the remote and changes channels.

TV ANNOUNCER (O.S.)

And now back to "The Bridges of
Madison County."

Cleveland **grunts angrily** and changes the channel.

TV ANNOUNCER (O.S.) (CONT'D)

And now back to "Unfaithful."

Cleveland **grunts angrily** and changes the channel.

TV ANNOUNCER (O.S.) (CONT'D)

And now back to "Hey, Loser. That
Guy's Nailin' Your Wife and She's
Really, Really Digging It."

Cleveland **yells** and **flips** the couch over, trapping Stewie underneath.

STEWIE (O.S.)

Oh, look at this... Lois' earring.
And the old remote. And a Cheeto.

A beat. We hear squirrel-like **crunching**.

INT. GRIFFINS' HALLWAY - MOMENTS LATER

Cleveland stands in the hallway, still wearing his robe.

CLEVELAND

Meg, hurry up in there, I gotta use
the john.

MEG (O.S.)

I'm putting on my makeup.

Cleveland pushes in the door.

INT. UPSTAIRS BATHROOM - CONTINUOUS

Cleveland enters to see Meg putting on her makeup.

CLEVELAND

You putting on your makeup? Yeah,
women like putting on makeup right
before they cheat on their husbands.
You want to look like a clown?

(MORE)

CLEVELAND (CONT'D)

Alright, we'll make you look like a clown.

Meg is frozen with alarm as Cleveland grabs the lipstick and starts DRAWING ON HER FACE.

CLEVELAND (CONT'D)

We'll give you nice red clown lips.
And a big old clowny nose. Why,
you're all ready for the circus. You
like that? You like that? Huh?

Meg pulls away.

MEG

(INDIGNANT) Mr. Brown, all I can say
is you're really lucky it's clown day
at school.

Meg pulls out a CLOWN WIG and puts it on. She **toots** her horn and scowls at him as she exits.

INT. MAYOR WEST'S BEDROOM - NIGHT

Quagmire lies uncomfortably in Mayor West's bed. Mayor West enters, wearing a BUCKINGHAM PALACE GUARD'S UNIFORM.

MAYOR WEST

It's all right to go to sleep, my
friend. I'll stand guard.

QUAGMIRE

Uh... Okay.

Mayor West stands next to the bed, stone-faced, looking straight ahead.

MAYOR WEST

Don't worry, I'll be here all night.
Just don't try to make me smile. I'm
forbidden to smile. (BEAT, THEN HIS
LIPS START TO QUIVER) Oh, no. That
episode of "The Hogan Family" when the
kids snuck that wolverine into the
house. Oh, god. Hilarity... ensued.

(MORE)

MAYOR WEST (CONT'D)

It ensued! (STARTS GIGGLING, THEN
BURSTS INTO LAUGHTER, THEN) I've
failed you.

QUAGMIRE

(FREAKED) This is, uh, kinda creeping
me out. I'm gonna go.

MAYOR WEST

Take this. For protection.

He hands Quagmire a banana.

QUAGMIRE

What the hell's this for?

MAYOR WEST

When the time comes, you'll know.

Quagmire awkwardly takes the banana and exits.

INT. GRIFFINS' LIVING ROOM - NIGHT

Cleveland does pull-ups SHIRTLESS in the doorway (a la Mr. T
in "Rocky 3"). Lois enters, carrying a bag of groceries.

LOIS

Oh, hi, Cleveland. Will you be
joining us for dinner?

Cleveland **grunts** angrily.

LOIS (CONT'D)

Okay, then.

Cleveland continues to do pull-ups as MICKEY (from the Rocky
movies) runs in and points to him.

MICKEY

(TO LOIS) He's a wreckin' machine!

Mickey runs out.

INT. GRIFFINS' KITCHEN - CONTINUOUS

Peter's there as Lois enters.

LOIS

Peter, we've got to do something about
Cleveland.

PETER

I've been working on that, Lois. I still think the best solution is to fix Cleveland up with someone. Remember that African-American lady that lives across the street? She's got that kid...?

LOIS

(CONFUSED) Are you talking about Loretta?

PETER

Loretta! Thank you! What about those two? What if we hooked those two up?

LOIS

Peter, I'm not so sure Loretta will be open to reconciliation.

PETER

Nonsense, Lois. Those two people were made for each other, and I'm the man to reunite them. To the HindenPeter!

Peter exits. After a beat, there's a huge flash of an **explosion** from outside. We hear a crowd of **people screaming**, over which we hear Peter:

PETER (V.O.) (CONT'D)

Joe, I will totally cover this.

INT. QUAGMIRE'S HOUSE - NIGHT

Quagmire enters.

QUAGMIRE

Screw it. I'm through running.

Quagmire dials the phone.

AUTOMATED VOICE (ON MACHINE)

The Quahog cellular customer --

CLEVELAND (V.O.)

Cleveland Brown?

AUTOMATED VOICE (ON MACHINE)

-- is not available. Please leave a message.

SFX: Message beep.

QUAGMIRE

Yeah, Cleveland, this is Quagmire. Why don't you come over and let's talk this thing through. Sorry, I never meant to steal your wife. I mean, Lois is the one I've always been after. Not that Loretta was bad. I mean, my god, I've never met a more flexible woman. Anyhoo--

Suddenly, in the background, the front door **swings open**. It's raining and **thundering** outside. Cleveland stands in the doorway, holding a baseball bat.

QUAGMIRE (CONT'D)

Oh, hey, Cleveland. I was just leaving you a message.

CLEVELAND

You violated the sanctity of my marriage.

Cleveland swings the baseball bat. He misses Quagmire but **smashes** into a wall. A section of the wall suddenly pivots down, revealing a Murphy bed. Cleveland chases Quagmire around the house, repeatedly swinging at him, each time he misses and **hits** something (refrigerator, oven, armoire, closet, etc.) that swings out into a Murphy bed.

At one point, Cleveland is about to swing again. Quagmire pulls the banana out of his pocket and looks at it. A thought balloon with Mayor West's face appears over Quagmire's head.

MAYOR WEST

(ECHOING) When the time comes, you'll know.

He throws the banana at Cleveland and it bounces off his chest.

QUAGMIRE

Dammit!

Cleveland lunges at Quagmire, who opens a closet where dozens of blow-up dolls fall out, blocking Cleveland's path. Quagmire throws himself **through the window**, out onto the lawn.

EXT. QUAGMIRE'S YARD - CONTINUOUS

Quagmire crawls through the mud. Cleveland storms out of the house.

ANGLE ON the Griffins' house. Lois, Brian, Stewie, Chris and Meg approach Quagmire's house in horror.

All eyes are on Cleveland as he raises his fist menacingly over Quagmire's head. Quagmire **cringes**.

LOIS

Oh, this is awful! Somebody stop
them! Somebody do something!

Everybody remains silent. Cleveland looks up.

CLEVELAND'S POV: Lois looking anguished. Meg looking scared. Chris looking scared. The EMPEROR from "Return of the Jedi."

EMPEROR

(LAUGHING) Good. Let the hate flow
through you.

LOIS

(SHOVING HIM AWAY) You're not helping.
Cleveland struggles for a bit, then lowers his fist.

CLEVELAND

I can't. It isn't in me to cause harm
to anyone. No matter how much someone
has harmed me.

STEWIE

Oh, come on, you pansy!

CLEVELAND

I'm more of a Booker T. Washington
than a W. E. B. Dubois.

QUAGMIRE

Cleveland, I don't listen to that kind of music, but dammit, I'm sorry. You and Loretta belong together.

Peter walks up proudly with Loretta.

PETER

Cleveland, I think this beautiful woman would like to say something to you.

LORETTA

There ain't no surprise barbecue out here for me.

PETER

Very nice. Cleveland? Something you want to say to Loretta?

CLEVELAND

Yes, there is. Loretta, what you did was unforgivable. And this marriage is over. Finito!

LORETTA

Fine. I'm through being your wife anyway.

PETER

See? Agreeing on things. Building bridges. All is well.

CLEVELAND

(TO LORETTA) I may not be perfect, but I deserve better than you.

LORETTA

Good. I'm moving out.

CLEVELAND

Yes, you are.

PETER

Could you ask for a happier day?

LOIS

Peter. Their marriage is ending. I mean, what about Cleveland Jr?

ANGLE ON CLEVELAND JR.

CLEVELAND JR.

That's okay! I'll just take it out on other women down the road! Ha-ha! Ha-ha!

Everybody laughs.

EXT./ESTAB. QUAGMIRE'S HOUSE - DAY

INT. QUAGMIRE'S HOUSE - SAME

The doorbell rings. Quagmire answers the door. Cleveland is there.

CLEVELAND

Glenn, you sure you wanna do this?

QUAGMIRE

I just want to make sure we're okay.

They start to walk through Quagmire's living room.

CLEVELAND

I told you, I've worked through it and I forgive you.

QUAGMIRE

Still, I feel like I got off too easy.

CLEVELAND

Alright, if you insist.

They enter a boxing ring in the middle of the room.

QUAGMIRE

You better go slow, Apollo, you ain't as young as springtime, you know.

CLEVELAND

I'm still young enough to whip your
ass, Stallion.

QUAGMIRE

How are you gonna do that when you
taught me everything you know?

CLEVELAND

Almost everything. You gotta remember
now, you fight great, but I'm a great
fighter.

QUAGMIRE

You wanna ring the bell?

CLEVELAND

All right, "Ding-Ding."

MUSIC UP: ROCKY 3. They meet with a punch as the **FRAME**
FREEZES and morphs into a Leroy Neiman painting.

END OF SHOW